

Issue Date: **January 11, 2005**



PROGRAM SOLICITATION PS 05-03

for a Cooperative Agreement for:

Reading in America

(National Initiatives)

Issued by
National Endowment for the Arts
Grants & Contracts Office, Room 618
1100 Pennsylvania Ave., NW
Washington, D.C. 20506

Proposals in response to this solicitation in original and three (3) copies will be received at the above address, or if hand carried, in Room 618, until 4:00 p.m. on **February 11, 2005**.

[The National Endowment for the Arts continues to experience lengthy delays in the delivery of First-Class and Priority mail. In addition, contents are subject to an irradiation process that may damage material. Please consider using alternative delivery services.]

For information on this solicitation, write or call:
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The National Endowment for the Arts

The National Endowment for the Arts is the largest annual funder of the arts in the United States. An independent federal agency, the National Endowment for the Arts is the official arts organization of the United States government.

The National Endowment for the Arts awards more than \$100 million annually – investing in every state – which in turn generates more than \$700 million in additional support. The Arts Endowment has played a transformative and sustaining role in the development of regional theater, opera, dance, orchestras, museums, and other arts – both contemporary and traditional – that Americans now enjoy.

Mission

The National Endowment for the Arts is a public agency dedicated to supporting excellence in the arts – both new and established – bringing the arts to all Americans, and providing leadership in arts education.

SECTION I - FUNDING OPPORTUNITY DESCRIPTION

I.A Background

The National Endowment for the Arts' (Endowment) *Reading at Risk* survey demonstrated that the percentage of adult Americans reading literature has dropped dramatically during the past twenty years, and this rate of decline is accelerating. This is particularly distressing in light of the survey's finding that the decline in literary reading foreshadows erosion in cultural and civic participation. Without a sustained effort to foster literary reading, America risks the loss of its literary and cultural legacy.

Reading in America is an Endowment initiative to revitalize the role of literature in American popular culture and bring the transformative power of literature into the lives of its citizens. Throughout this initiative, the Endowment will work with multiple partners across the country to encourage Americans to read for pleasure, enlightenment, and self-realization.

Reading in America will include the following components:

- *City Reads*. Model *City Reads* projects in six diverse U.S. cities (two large, two medium, and two small) in 2005. *City Reads* programs are community-wide reading initiatives. A community selects a book for the entire community to focus upon; prepares study guides and publicity materials; presents a series of public events about the featured book, including book group discussions, readings, and media programs; and collects information about types and numbers of book readers and participants in community book events.
- *Literary Landmarks*. New or expanded reading related literary events held at up to four *Literary Landmarks* (sites that have a connection to great American creative writers), including National Park Service sites. The sites may be privately owned or administered by the National Park Service. *Literary Landmarks* events will be book festivals featuring authors and scholars providing readings of poetry, fiction, and biographical information about featured authors. There will also be special activities for families. *Literary Landmarks* events will serve the dual purpose of bringing added national attention to these historic sites and stimulating increased interest in the literary works of the featured authors.

Reading in America projects will be closely coordinated with other Endowment projects, including the National Poetry Recitation Contest and the National Book Festival Poetry Pavilion.

I.B Scope of Work

Under the Cooperative Agreement resulting from this Program Solicitation, the successful recipient of the Cooperative Agreement (Cooperator), in consultation with the Endowment Project Director, shall be responsible for the project activity set forth herein,

including subgranting, and shall work closely with all participating organizations. Work on project activity will begin in the spring of 2005 and will extend for up to 18 months.

I.B.1 Under the overall *Reading in America* initiative, the Cooperator shall:

- In consultation with the Endowment, create a *Reading in America* logo as well as provide for graphic design (applicants are requested to budget an estimated \$50,000 for this).
- Enter into and administer a contract with a communications consultant to develop and implement a communications strategic plan designed to provide overall promotion of *Reading in America* with targeted promotion of events (applicants are requested to budget an estimated \$100,000 for this).
- Develop and maintain a website on the initiative that will include information on the *City Reads* programs, the *Literary Landmarks* events, additional reading information, and relevant links to other resources.
- Communicate on a regular basis with the Endowment Project Director.
- Conduct an evaluation of the effectiveness of the initiative at the conclusion of the project period, including the level of participation.

I.B.2 In carrying out the *City Reads* component of this initiative, the Cooperator shall:

- In coordination with the Endowment, prepare, and distribute nationally, a solicitation for applications from cities seeking to participate in the *City Reads* program.
- Accept responses to the solicitation and review for completeness.
- Recruit and convene a panel, including a representative from the Endowment, to select six cities to participate. Panel review shall adhere to standards of conduct consistent with those reflected in the National Endowment for the Arts Standards of Conduct for Panelists dated March 24, 1997 (attached).
- Award and administer subgrants to the six selected cities in the average amount of \$30,000.
- In coordination with the Endowment, develop, prepare, and distribute resource materials (including promotional items, study guides, and CDs) for the overall program and for the books selected by each city.
- Serve as the primary point of contact with the organizations/individuals providing oversight of each city's program.

- Assist the selected cities in the planning and execution of promotion of the program and related special events. All participating organizations shall acknowledge Endowment support in all materials (including print, Web, and broadcast) pertaining to the program, using an agreed-upon credit.
- Provide a quarterly written report to the Endowment on each city's progress, including updated information on each city's audience demographics.
- Provide final reports (consistent with the report forms located on the National Endowment for the Arts website at: <http://www.arts.gov/manageaward/CoopAgreements.html>) to the Endowment Project Director for each of the six *City Reads* programs.

I.B.3 In carrying out the *Literary Landmarks* component of this initiative, the Cooperator shall:

- Prepare, in cooperation with the Endowment, a solicitation for privately-owned literary sites or nonprofit organizations affiliated with National Park Service sites to participate in the *Literary Landmarks* program.
- Recruit and convene a panel, including a representative from the Endowment, to select the literary sites. Panel review shall adhere to standards of conduct consistent with those reflected in the National Endowment for the Arts Standards of Conduct for Panelists dated March 24, 1997 (attached).
- Award and administer subgrants to selected sites in an average amount of \$30,000.
- Work with each literary site and the Endowment in the development and implementation of a literary event, which may include a book festival.
- Work with each literary site and the Endowment to achieve high visibility for the event, including media outreach and signage at events.
- In consultation with the Endowment, maintain a database of contact information for the various individuals and organizations asked to participate in the event.

SECTION II - AWARD INFORMATION

II.A The Endowment expects to make only one Cooperative Agreement award.

Total funding currently available is up to \$900,000 (the Endowment anticipates that additional private funds will become available). Subject to satisfactory performance, the availability of funds, favorable recommendation of the National Council on the Arts, determination by the Chairman, and mutual agreement of the parties, the National Endowment for the Arts may enter into subsequent Cooperative Agreements with the successful recipient of the Cooperative Agreement resulting from this Program Solicitation.

II.B The Endowment will:

II.B.1 In conjunction with the overall *Reading in America* initiative:

- Advise and assist the Cooperator throughout the course of the initiative.
- Participate in regular teleconferences and meetings with the Cooperator.
- Coordinate a communications strategy and provide communications expertise and staffing for press announcements and media events.
- Identify special projects or events that will enhance the visibility of the initiative and work with the Cooperator to plan and carry out such projects or events.

II.B.2 In conjunction with the *City Reads* component of this initiative:

- Assist the Cooperator in the preparation of the solicitation.
- Serve on the panel, convened by the Cooperator, to select six cities for the program.
- Identify needed promotional and educational materials, both for the overall program and for the selected books, and work with the Cooperator to develop these materials.
- Develop and maintain a database with each participating community's relevant data, such as audience demographics, congressional representation, and feedback. Provide updates on this database in conjunction with the Cooperator's quarterly reports.

II.B.3 In conjunction with *Literary Landmarks* component of this initiative:

- Assist the Cooperator in the preparation of the solicitation for privately-owned literary sites or nonprofit organizations affiliated with National Park Service sites to participate in the *Literary Landmarks* program.

- Serve on the panel convened by the Cooperator to determine what sites will be selected.
- Work with the Cooperator and each literary site in the development and implementation of a literary event, which may include a book festival.
- Work with the Cooperator and each literary site to achieve high visibility for the event, including media outreach and signage at events.
- Work with the National Park Service in the planning and implementation of events that are related to National Park Service sites.
- Serve as the primary contact to the National Park Service's national office.
- Provide the Cooperator with relevant information on the National Park Service and its sites.

SECTION III - ELIGIBILITY INFORMATION

III.A Only the Regional Arts Organizations and the State Arts Agencies may apply. The Regional Arts Organizations are: Arts Midwest, Mid-America Arts Alliance, Mid Atlantic Arts Foundation, New England Foundation for the Arts, Southern Arts Federation, and Western States Arts Federation.

III.B Matching is not required.

SECTION IV - APPLICATION AND SUBMISSION INFORMATION

IV.A This solicitation provides all of the information that you need to submit a proposal.

IV.B Signed proposals in response to this solicitation, in original and three copies shall contain:

IV.B.1 A proposal describing how the applicant will carry out the project, including:

- Qualifications and experience in implementing a project of this type.
- The qualifications and responsibilities of staff or others who will be involved with the project.

IV.B.2 A detailed Budget. The attached Budget Forms should be used. Additional schedules or supporting information may be attached, as necessary. In addition, if indirect cost is proposed, include a copy of the most recent indirect cost rate agreement with your cognizant Federal audit agency.

IV.C Proposals in response to this solicitation must be received by February 11, 2005 at:

National Endowment for the Arts
Grants & Contracts Office, Room 618
1100 Pennsylvania Ave, N. W., Washington, D.C. 20506

IV.D Any proposal received after the time specified for receipt will not be considered unless: it was sent by mail and it was determined by the National Endowment for the Arts that the late receipt was due solely to mishandling by the Endowment after receipt at the Endowment; or it is the only proposal received; or it offers significant cost or technical advantage, and it is received before an award determination has been made.

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SECTION V - APPLICATION REVIEW INFORMATION

V.A Proposals received in response to this Solicitation will be evaluated and a Cooperative Agreement will be entered into with the applicant whose proposal is determined to be most advantageous to the Government. Proposals will be judged on the basis of:

V.A.1 Artistic excellence – technical/programmatic considerations, including the proposed approach to carrying out the project, the applicant's understanding of the project requirements, strategies for addressing potential problems, and past performance for similar projects (approximately 50%).

V.A.2 Artistic merit – management capabilities, including the applicant's past managerial record, ability to complete the project on time and within budget, qualifications and experience, resources, and management controls. Total cost and/or reasonableness of the elements of cost, including ability to bring additional resources to the project (approximately 50%).

SECTION VI - AWARD ADMINISTRATION INFORMATION

VI.A Cooperative Agreement

The instrument that will be awarded as a result of this Program Solicitation is a Cooperative Agreement, as defined by the Federal Grant and Cooperative Agreement Act of 1977, Public Law 95-224. A Cooperative Agreement is a cost reimbursement instrument. No fee or profit (or other increment above allowable cost) is allowed.

For nonprofit organizations except colleges and universities, the provisions of Office of Management and Budget Circulars A-110 ("Uniform Administrative Requirements for Grants and Agreements with Institutions of Higher Education, Hospitals and Other Nonprofit Organizations") and A-122 as amended ("Cost Principles for Nonprofit Organizations") will be incorporated by reference into the Cooperative Agreement.

For units of state and local governments and federally recognized Indian Tribal governments, the provisions of the government-wide Common Rule issued pursuant to Office of Management and Budget Circular A-102 and codified by the National Endowment for the Arts as "Part 1157-Uniform Administrative Requirements for Grants and Cooperative Agreements," Office of Management and Budget Circulars A-128 ("Audits of State and Local Governments"), and A-87 ("Cost Principles Applicable to Grants and Contracts with State and Local Governments") will be incorporated by reference into the Cooperative Agreement.

VI.B General Terms and Conditions

National Endowment for the Arts Cooperative Agreements are subject to the General Terms and Conditions for Grants and Cooperative Agreements to Organizations, located on the National Endowment for the Arts website at: <http://www.arts.gov/manageaward/CoopAgreements.html>

VI.C Assurances of Compliance

Assurance of Compliance with Non Discrimination Requirements

By submission of a proposal, the applicant hereby agrees that it will execute projects, productions, workshops and programs in accordance with the requirements of Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1990, the Age Discrimination Act of 1975, and Title IX of the Education Amendments of 1972, where applicable. Copies of the nondiscrimination regulations identified above may be obtained by writing to the Office of Civil Rights, National Endowment for the Arts, 1100 Pennsylvania Ave, NW, Washington, D.C. 20506.

Certification Concerning Debarment and Suspension

The applicant certifies that, as required by regulations implementing Executive Order 12549, "Debarment and Suspension," neither it nor its principals: (a) is presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from participation in this transaction by any Federal department or agency; (b) has, within a three-year period preceding this proposal, been convicted of or had a civil judgment rendered against it for commission of fraud or a criminal offense in connection with a public (Federal, State, or local) transaction or

contract under a public transaction; for violation of Federal or state antitrust statutes; or for commission of embezzlement, theft, forgery, bribery, falsification or destruction of records, making false statements, or receiving stolen property; (c) is presently indicted for or otherwise criminally or civilly charged by a governmental entity with commission of any of the offenses enumerated in (b) of this certification; and (d) has within a three-year period preceding this proposal had any public transactions terminated for cause or default; and that it will include this clause without modification in all lower tier covered transactions (excluding contracts under \$25,000), solicitations, and proposals.

Where the applicant or any lower tier participant is unable to certify to this statement, it shall provide an explanation to the Endowment Grants & Contracts Office.

Delinquent Debt Certification

The applicant certifies that it is not delinquent on any Federal debt or, if it is, will provide explanatory information. Examples of relevant debt include delinquent taxes, audit disallowance, benefit overpayments.

Labor Standards Assurance and Drug-Free Workplace Act Certification

The successful recipient of the Cooperative Agreement will also be required to provide assurance of compliance with the labor standards set out in "Part 505 (29 CFR) - Labor Standards on Projects or Productions Assisted by Grants from the National Endowment for the Arts," in accordance with the National Foundation on the Arts and the Humanities Act of 1965, as amended (20 U.S.C. 951 et seq.); and provide the certification required by the Drug-Free Workplace Act of 1988 (41 U.S.C. 701 et seq.; also implemented through the Debarment and Suspension regulations).

VI.D Reporting

- VI.D.1** The National Endowment for the Arts is required to report on the geographic locations of grant and Cooperative Agreement activities. To ensure the accuracy of this information, the Cooperator shall submit a completed *Geographic Location of Project Activity* form within 30 days after award of the Cooperative Agreement, or with the first request for payment, whichever comes first. The form is located at <http://www.arts.gov/manageaward/CoopAgreements.html>
- VI.D.2** No later than 90 days after the completion or termination of the Cooperative Agreement, the Cooperator shall submit to the Endowment Grants & Contracts Office, Cooperative Agreement Section, and the Endowment Project Director a Final Descriptive Report (FDR), and a Financial Status Report, Standard Form 269. Report forms are located on the National Endowment for the Arts website at: <http://www.arts.gov/manageaward/CoopAgreements.html>.

SECTION VII - AGENCY CONTACTS

For information on this solicitation, write or call:

William Hummel
National Endowment for the Arts
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1100 Pennsylvania Ave, N. W., Washington, D.C. 20506
TELEPHONE: (202) 682-5417
FAX: (202) 682-5626
Email: contracts@arts.gov

SECTION VIII - OTHER INFORMATION

Rejection and Award.

The National Endowment for the Arts reserves the right to reject any or all proposals.

NATIONAL ENDOWMENT FOR THE ARTS

STANDARDS OF CONDUCT FOR PANELISTS

March 24, 1997

The legislation creating the National Endowment for the Arts requires that the Chairperson "shall utilize advisory panels to review applications, and to make recommendations to the National Council on the Arts... When reviewing applications, such panels shall recommend applications for projects, productions, and workshops solely on the basis of artistic excellence and artistic merit." The legislation also provides that the Chairperson shall issue regulations and establish procedures --

To require that the membership of each panel change substantially from year to year and to provide that each individual is ineligible to serve on a panel for more than 3 consecutive years.

In making appointments to panels, the Chairperson shall ensure that an individual who has a pending application for financial assistance under the Act [the NEA legislation], or who is an employee or agent of an organization with a pending application, does not serve as a member of any panel before which such application is pending. The prohibition described in the preceding sentence shall commence with respect to each individual beginning on the date each application is submitted and shall continue for so long as such application is pending.

20 U.S.C. 959(c), as amended.

Each panelist is responsible for acquainting himself or herself with these Standards of Conduct. This removes any excuse of ignorance and underscores the importance of familiarity with this memorandum. Each panelist is responsible for seeking advice of the General Counsel either through the discipline staff or directly at 202/682-5418.

DISCLOSURE OF FINANCES AND AFFILIATIONS

Prior to confirming your service as a panelist, the division which seeks your service will ask you to complete a "Confidential Statement of Relevant Affiliations, Employment and Financial Interests" (usually referred to in shorthand as "the Conflicts Sheet"). Your timely completion of the Conflicts Sheet will enable the division staff to determine whether you have a conflict which, under the Endowment's authorizing legislation and the government-wide ethics regulations, will prevent your service on the particular panel to which you have been invited and will enable the division staff to locate a substitute.

To enable the division to have sufficient time to assemble the best panel possible and to avoid any inconvenience to you, please return the Conflicts Sheet as soon as possible. **PLEASE DO NOT WAIT UNTIL YOU ARRIVE AT THE ENDOWMENT FOR THE PANEL MEETING TO SUBMIT YOUR CONFLICTS SHEET.**

If you are unaware of a conflict at the time you submit your completed Conflicts Sheet, please advise the division staff as quickly as possible after you become aware of the conflict. Please note that the information requested on the Conflicts Sheet refers to spouses and dependent children as well as to the panelist.

A panelist shall not submit an application for Endowment funds on behalf of himself or herself or through a fiscal agent or as a collaborator, or on behalf of an organization which employs him or her or for which he or she is an agent if the application will be evaluated by the panel on which he or she has been invited to serve.

Please note that an organization with which you are affiliated includes those departments or offices other than the one in which you work. [Example: You work in the Education Office of a museum and the museum's Publications Department is applying to the Endowment. You are in direct conflict with this application and will be unable to sit on the panel reviewing the Publication Department's application.] Panelists are not expected to canvas all departments or offices of their organizations. Division staff will advise you of any such pending applications.

For the purposes of these Standards of Conduct, "agent" means a person, entity, or organization applying for Endowment support, and within the organization or entity includes a servant, employee, partner, director, officer, manager or representative. In addition, if you are to receive any remuneration under a grant application, then you are in conflict and are unable to serve on the panel reviewing the application.

NONPUBLIC INFORMATION

A panelist shall not use, or attempt to use, nonpublic information to further his or her own private interest or that of another, including any organization with which the panelist is affiliated. Nonpublic information is information that the panelist gains by reason of panel service, and that the panelist knows or reasonably should know has not been made available to the general public. The substance of panel deliberations, including ranking and voting, remain nonpublic even after the National Council on the Arts and the Chairperson make their recommendations and final determinations.

MISUSE OF PANEL POSITION

A panelist shall not use panel membership for private gain, for the endorsement of any product, service or enterprise, or for the private gain of friends, relatives or persons with whom the panelist is affiliated. A panelist shall not use or permit the use of panel membership in a manner that could reasonably be construed to imply that the Endowment or the Federal Government sanctions or endorses personal (non-panel) activities. When teaching, speaking or writing in a personal capacity, the panelist may refer to his or her panel service only as one of several biographical details when such information is given to identify the panelist in connection with the teaching, speaking or writing.

BUDGET FORMS

Page 1 of 2. Read the instructions that follow this form before you start.

Applicant (official IRS name),
EIN, DUNS, Authorizing Official
and Signature:

INCOME

1. Amount requested from the Arts Endowment \$ _____

2. Total match for this project Be as specific as possible. Asterisk (*) those funds that are committed or secured.
Amount

Cash (Refers to the cash donations, grants, and revenues that are expected or received for this project)

Total cash a. \$

In-kind: Donated space, supplies, volunteer services (These same items also must be listed as direct costs under "Expenses" below or in Part 2 of the Project Budget form; identify sources)

Total donations b. \$

Total match for this project (2a. + 2b.) \$

EXPENSES

1. Direct costs: Salaries and wages

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount
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Total salaries and wages a. \$

Fringe benefits Total fringe benefits b. \$

Total salaries, wages, and fringe benefits (a. + b.) \$

Page 2 of 2. Read the instructions that follow this form before you start.

Applicant (official IRS name):

EXPENSES, CONTINUED

2. Direct costs: Travel (Include subsistence)

# of travelers	From	To	Amount
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Total travel \$

3. Direct costs: Other expenses (Include consultant and other fees, honoraria, contractual services, access accommodations, publication, telephone, photocopying, postage, supplies and materials, distribution, transportation of items other than personnel, rental of space or equipment, and other project-specific costs)

Amount

Total other expenses \$

4.	Total direct costs (1. from Project Budget, Part 1 +2.+3.)	\$
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5. Indirect costs (if applicable)

Federal Agency:	Rate (%)	x Base	= \$
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6.	Total project costs (4.+5.)	\$
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Instructions For Budget Form

INCOME

1. **AMOUNT REQUESTED FROM THE ARTS ENDOWMENT:** Indicate the amount that you are requesting from the Arts Endowment.
2. **TOTAL MATCH FOR THIS PROJECT:** Cash match refers to the cash donations (including items or services that are provided by the applicant organization), grants, and revenues that are expected or received for this project. Do not include any Arts Endowment or other federal grants (e.g., from the Department of Education, National Science Foundation, National Endowment for the Humanities) that are anticipated or received.

In-kind: Donated space, supplies, volunteer services are goods and services that are donated by individuals or organizations other than the applicant (third-party). To qualify as matching resources, these same items also must be listed in the project budget as direct costs. The dollar value of these non-cash donations should be calculated at their verifiable fair-market value. Identify sources. Reminder: Proper documentation must be maintained for all items noted as “in-kind.”

EXPENSES

DIRECT COSTS are those that are identified specifically with the project. Salaries and wages cover compensation for personnel, administrative and artistic, who are paid on a salary basis. (Funds for contractual personnel and compensation for artists who are paid on a fee basis should be included in “3. Other expenses” in Part 2 of the Project Budget form, and not here.) Indicate the title and/or type of personnel, the number of personnel, the annual or average salary range, and the percentage of time that will be devoted to the project. List key staff positions, and combine similar functions. Where appropriate, use ranges. Example:

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount
Executive Director	1	\$40,000 per yr.	10%	\$4,000
Archivists	3	\$20-25,000 per yr.	5-40%	\$15,000
Support Staff	2	\$15-20,000 per yr.	20-30%	\$9,000

Salaries and wages for performers and related or supporting personnel must be estimated at rates no less than the prevailing minimum compensation as required by the Department of Labor Regulations. (See “Legal Requirements” for details.) Salaries and wages that are incurred in connection with fund raising are not allowable project expenses; do not include them in your budget.

Fringe benefits are those costs other than wages or salary that are attributable to an employee, as in the form of pension, insurance, etc. They may be included here only if they are not included as indirect costs.

INDIRECT COSTS are overhead or administrative costs that are not readily identifiable with a specific project. (The costs of operating and maintaining facilities and equipment, depreciation or use allowances, and administrative salaries and supplies are typical examples of indirect costs.) Indirect costs are prorated or charged to a project through a rate negotiated with the Arts Endowment or another federal agency. If you do not have or intend to negotiate an indirect cost rate, leave this section blank. You may claim administrative costs or overhead as direct costs under “3. Other expenses.” If you have a negotiated rate and would like to include indirect costs, complete the information requested in this section and attach a copy of your current negotiated agreement. For additional information, see “Indirect Cost Guide for ENDOWMENT Grantees.”

TOTAL PROJECT COSTS is the total of “4. Total direct costs,” and, if applicable, “5. Indirect costs.” NOTE: “1. Amount requested from the Arts Endowment” (from Part 1 of the Project Budget form) plus “2. Total match for this project” (also from Part 1) must equal the “Total project costs.” Your project budget should not equal your organization’s entire operating budget.